



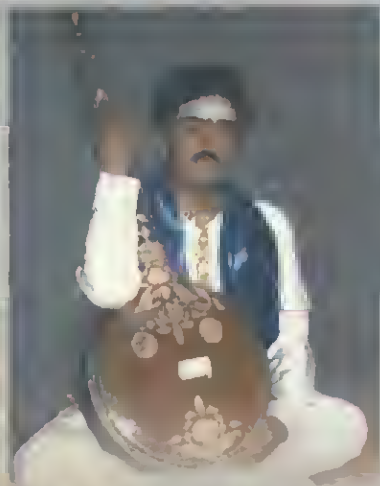
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NADAJYOTHI PURASKARA

KALA JYOTHI AWARDEES



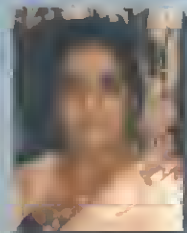
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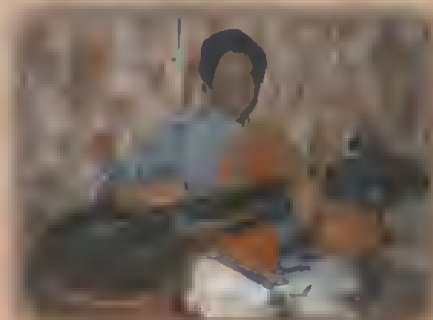
Students of Nupura in Action
Inset, Lalitha Srinivasan Expert Founder-Guru



Fruitful Dance
Endeavour, NUPURA

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Veena "SURYA" sets



R.K. Suryanarayana

ಕರ್ನಾಟಕ---ಉತ್ಕೃಷ್ಟ ಕಲೆ, ಸಾಹಿತ್ಯ, ಸಂಸ್ಕೃತಿಗಳ ಜೀವ

ಕರ್ನಾಟಕ ರಾಜ್ಯೋತ್ಸವ---ಜನಮಾನಸದ ಉತ್ಸವ

ನವೆಂಬರ್ 1, 1956ರ ಕನ್ನಡ ನಾಡಿನ ಇತಿಹಾಸ ಸುವರ್ಣಾಕ್ಷರಗಳ ಪುಟ. ವಿವಿಧ ಪ್ರಾಂತ್ಯಗಳಲ್ಲಿ ಹಂದು ಹಂಚಿಹೋಗಿದ್ದ ಈ ನಾಡಿನ ಏಕೀಕರಣಕ್ಕಾಗಿ ಧೀಮಂತ ಕನ್ನಡಿಗರು ಹಗಲಿರುಳು ಮಾಡಿದರು. ಅವರ ಪರಿಶ್ರಮದ ಫಲವೇ ವಿಶಾಲ ಕರ್ನಾಟಕದ ಉದಯ. ಸಾಹಿರಾರು ವರ್ಷಗಳ ಶ್ರೇಷ್ಠ ಸಂಸ್ಕೃತಿ, ಲೀಲಾಂತ ಕಲೆ, ಅನುಪಮ ಸಾಹಿತ್ಯ ಭಂಡಾರ ಹೊಂದಿರುವ ಕರ್ನಾಟಕದ ವೈಭವವನ್ನು ದೇಶದ ಉದ್ದಗಲಕ್ಕೂ ಬೆರಸಿದ ಕನ್ನಡಿಗರ ಕೊಡುಗೆ ಅಪಾರ. ಸಾಮಾಜಿಕ ಸಮಾನತೆ, ಹೃದಯ ವೈಶಾಲ್ಯತೆಯನ್ನು ಮೂಲ ಶಿಲೆಯಾಗಿ ಮೂಡಿ ಬಂದ ಈ ನಾಡಿನ ವಚನ ಸಾಹಿತ್ಯ ಮತ್ತು ವಾಸ ಸಾಹಿತ್ಯಗಳು ಸದಾ ಪ್ರಸ್ತುತ. ಅವು ಮನುಕುಲಕ್ಕೆ ನೀಡಿದ ಅಭೂತಪೂರ್ವ ಕೊಡುಗೆಗಳು.

ದೇಶದ ಕಲೆ, ಸಾಹಿತ್ಯ, ಲೀಲೆ, ವಿಜ್ಞಾನ-ತಂತ್ರಜ್ಞಾನಗಳಂತಹ ಮಹತ್ತರ ರಂಗಗಳಲ್ಲಿ ಮಹೋನ್ನತ ಕಾಣಿಕೆ ನೀಡಿದ ಕರ್ನಾಟಕವನ್ನು ಮತ್ತಷ್ಟು ಸಮೃದ್ಧಗೊಳಿಸಬೇಕೆಂಬುದೇ ಸರ್ಕಾರದ ದೃಢ ಸೂಚನೆ. ಪ್ರಾದೇಶಿಕ ಆಸಕ್ತಿಯೊಂದಿಗೆ ವಿಶಾಲವಾಗಿ ನೀಡಿರುವ ಸರ್ಕಾರ ಉತ್ತರ ಕರ್ನಾಟಕದ ಸರ್ವಾಂಗೀಣ ಅಭಿವೃದ್ಧಿಗೆ ಅತ್ಯಂತ ಪ್ರಾರಂಭ ನೀಡಿ ಕಾರ್ಯಪ್ರವೃತ್ತವಾಗಿದೆ. ಇವಕ್ಕಾಗಿ ವಿಶೇಷ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ಹಮ್ಮಿಕೊಂಡು ಅನುಷ್ಠಾನಗೊಳಿಸಲಾಗುತ್ತಿದೆ.

ಸಾಂಸ್ಕೃತಿಕ ಪರಂಪರೆಯ ಜೋಡಣೆ

ಕಲೆ ಹಾಗೂ ಸಾಹಿತ್ಯ ಕ್ಷೇತ್ರದಲ್ಲಿ ಅಪ್ರತಿಮ ಸೇವೆ ಸಲ್ಲಿಸಿದ ಕಲಾವಿದರಿಗೆ ಮಾಸಿಕ 250/- ರಿಂದ 500/-ರೂ.ಗಳಿಗೆ ಖರೀದಿ. * ಯುವ ಜನಾಂಗದಲ್ಲಿ ಸಾಂಸ್ಕೃತಿಕ ಬಾಗುತ್ತಿ ಮೂಡಿಸಲು ಯುವ ಪ್ರತಿಭೆ, ಯುವ ಸ್ಪಂದನ ವಿಶೇಷ ಕಾರ್ಯಕ್ರಮ. * ಎಲ್ಲ ಕಲೆಗಳನ್ನು ಒಂದೇ ಸೂರಿಸಿ ತರುವ ಕಲಾಗ್ರಾಮ ಯೋಜನೆ. * ಸಮಗ್ರ ವಾಸ ಸಾಹಿತ್ಯ ಹಾಗೂ ವಚನ ಸಾಹಿತ್ಯವನ್ನು ಮುದ್ರಣ, ಸಂಗೀತ ಹಾಗೂ ಅಂತರ್ಜಾಲ ಮೂಲಕ ಜಗತ್ತಿಗೆ ಪರಿಚಯಿಸುವ ಯೋಜನೆಯನ್ನು ಹಮ್ಮಿಕೊಳ್ಳಲಾಗಿದೆ. * ರಾಷ್ಟ್ರಕವಿ ಕುವೆಂಪು ರಚನಾಸೋತ್ತಮವನ್ನು ಮಂಡಿಸಿ ವರ್ಷ ಅತ್ಯಂತ ಅರ್ಥಪೂರ್ಣ ಆಚರಣೆಗೆ ಕ್ರಮ. ರೋಸಿಕ್ ರಚನಾಸೋತ್ತಮ ಆಚರಣೆಗೆ ಚಾಲನೆ. * ಕನ್ನಡಿಗರ ಹೆಜ್ಜೆಯ ಕನ್ನಡ ಭವನದ 2ನೇ ಹಂತ ಚಾಲ್ತಿನ ವಿಭಾಗದ ಸಮರ್ಪಣೆ. * ವಿಶೇಷತ ಕರ್ನಾಟಕ ಸುವರ್ಣ ವೃದ್ಧಿ 2006 ರಲ್ಲಿ ಅತ್ಯಂತ ವಿಜೃಂಭಣೆಯಿಂದ ಆಚರಿಸುವ ಜೃಂಥ ಕಾರ್ಯಕ್ರಮ. ಈ ವಿಜೃಂಭಣೆಯ ಸುವರ್ಣ ಸಂಸ್ಕೃತಿ ಸಮನ್ವಯಗಳ ನಿರ್ದೇಶನ. ಸುವರ್ಣ ಗ್ಲೆಟಿಯರ್ ಪ್ರಕಟಣೆ. ಸುವರ್ಣ ಸಂಸ್ಕೃತಿ ವರ್ತಕ ಇತ್ಯಾದಿ ಯೋಜನೆಗಳ ಅನುಷ್ಠಾನ. * ವಿವಿಧ ಕ್ಷೇತ್ರಗಳಲ್ಲಿ ವಿಶಿಷ್ಟ ಸೇವೆ ಸಲ್ಲಿಸಿದ ಗಣ್ಯರಿಗೆ ರಾಜ್ಯೋತ್ಸವ ದಿನದಂದು ರಾಜ್ಯ ಪ್ರಶಸ್ತಿ ಪ್ರದಾನ. * ಪ್ರಾಚ್ಯ ವಸ್ತುಗಳ ಹೈರೇಕ್ಟರಿ ಮೂಲಕ ರಾಜ್ಯದ 3,000 ಕ್ಕೂ ಹೆಚ್ಚು ಐತಿಹಾಸಿಕ ಸ್ಮಾರಕಗಳು. 20,000 ಇತರ ಸ್ಮಾರಕಗಳು ಹಾಗೂ ಎಲ್ಲ ವಸ್ತು ಸಂಗ್ರಹಾಲಯಗಳ ಜಗ್ಗಿ ಮಾಹಿತಿ ಹಾಗೂ ಛಾಯಾಚಿತ್ರಗಳು ಕಂಪ್ಯೂಟರ್‌ನಲ್ಲಿ ಅಳವಡಿಕೆ. ಇನ್‌ಫಾರ್ಮ್‌ಸರ್ ಸಹಯೋಗದೊಂದಿಗೆ 21 ಸ್ಮಾರಕಗಳ ಸೌಂದರ್ಯ ವರ್ಧನೆ. ಸ್ಮಾರಕಗಳ ಸಂರಕ್ಷಣೆಯಲ್ಲಿ ಬಾಸಗಿಯವರ ಸಹಭಾಗಿತ್ವದ ಅಂಗವಾಗಿ ಧರ್ಮಸ್ಥಳ ಧರ್ಮೋತ್ಥಾನ ಪರಿಷತ್‌ನೊಂದಿಗೆ 18 ಸ್ಮಾರಕಗಳ ಜೀರ್ಣೋದ್ಧಾರ. *

ಕನ್ನಡಕ್ಕೆ ಹೆಚ್ಚಿನ ಒತ್ತಾಸೆ

* 1 ರಿಂದ 10 ನೇ ತರಗತಿಯವರೆಗೆ ಕನ್ನಡ ಮಾಧ್ಯಮದಲ್ಲಿ ವ್ಯಾಸಂಗ ಮಾಡಿದ ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ಬಿ.ಇ., ಎಂ.ಬಿ.ಬಿ.ಎಸ್. ಮತ್ತು ಬಿ.ಡಿ.ಎಸ್. ಕೋರ್ಸುಗಳ ಪ್ರವೇಶದಲ್ಲಿ ಶೇ. 3 ರಷ್ಟು ಸಮಾನಾಂತರ ಏಳಮೀಸಲಾತಿ. * ದೃಷ್ಟಿ ಶಿಕ್ಷಣ ಉನ್ನತ ಶಿಕ್ಷಣದ ಇತರ ಕೋರ್ಸುಗಳಿಗೂ ಶೇ. 5 ರಷ್ಟು ಸಮಾನಾಂತರ ಮೀಸಲಾತಿಯ ವಿಸ್ತರಣೆ. 1 ರಿಂದ 10 ನೇ ತರಗತಿಯವರೆಗೆ ಕನ್ನಡ ಮಾಧ್ಯಮದಲ್ಲಿ ವ್ಯಾಸಂಗ ಮಾಡಿದ ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ಸರಕಾರಿ ಉದ್ಯೋಗಗಳಲ್ಲಿ ಶೇ. 5 ರಷ್ಟು ಸಮಾನಾಂತರ ಏಳಮೀಸಲಾತಿ. ತಾಂತ್ರಿಕ ಮತ್ತು ವೈದ್ಯಕೀಯ ಪದವಿ ಕೋರ್ಸುಗಳಲ್ಲಿ ಮೊದಲ ವರ್ಷದಲ್ಲಿ ಪಠ್ಯ ವಿಷಯವಾಗಿ ಕನ್ನಡದ ಅಳವಡಿಕೆ. ಪದವಿ ಪೂರ್ವ ತರಗತಿಯಲ್ಲಿ ಬಿಡ್ಡಿಕ ಕನ್ನಡ ವಿಷಯ ಪ್ರಾರಂಭ. ರಾಜ್ಯದ ಎಲ್ಲಾ ಜಿಲ್ಲಾಧಿಕಾರಿಗಳ ಕಛೇರಿಗಳಲ್ಲಿ ಕನ್ನಡ ಅನುಷ್ಠಾನ ವಿಭಾಗ. ಕನ್ನಡ ಭಾಷೆ ಕಲಿಕೆಗೆ ಸಹಾಯಕಗಳು ಮತ್ತು ಗಣಕ ಉಪಕ್ರಮದಲ್ಲಿ ಕನ್ನಡ ಬಳಕೆಗೆ ಉತ್ತರ ಕನ್ನಡ ಸಾಫ್ಟ್‌ವೇರ್‌ಗಳ ಬಿಡುಗಡೆ.

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The book classic with regard to Lakshana (grammar) is the "Sangita Sampradaya Pradarshini" of Subbarama Dikshitar and it has remained so for almost a century.

The following are excerpts from an article written by Prof. V. Raghavan (1908-1979).

Sri Subbarama Dikshitar (1839-1906)

[The Composer and Author of "Sangita Sampradaya Pradarshini"]
(CONCLUDING PART)

Thanks to the continued interest of the Rajah, the Sangita Sampradaya Pradarshini was completed in the middle of 1904. Special types for Telugu and for the gamaka-signs were ordered, the credit for having printed this very difficult material at a time when printing in this country was in its infancy goes to T. Ramachandra Iyengar and the Vidya Vilasini Press at Ettayapuram. The book was published under the authority of Rao Bahadur K. Jagannathan Chettiar, Secretary of the Ettayapuram Samsthanam. This book is in two volumes, and extends to about 1700 pages. It comprises 76 biographies of persons noteworthy in the history of music from the times of Samgadeva to those of Subbarama Dikshitar himself. It includes the lives of writers of scientific treatises, composers and musicians. Two sections are devoted to the science of music (Sangita-lakshana-prachina paddhati and Sangita-lakshana-sangraha). There is an exhaustive tabular statement of ragas, ragangas, upangas and bhashangas with their murchanas; a detailed descriptive guide in Telugu and Tamil to the gamaka-signs employed in the notations of the songs in the book; tala-signs and notes on likely pitfalls in rendering them on the vina or singing them; the main text of the work giving the 72 Melas and all their Janya-s with their raga-lakshanas, explanation of their special characteristics, their lakshana-gitas, sancharis and illustrative compositions; and supplements giving ragamalikas and pieces of other composers who had lived in the previous three centuries. In the main portion, among the compositions given are about 170 gitas of Venkatamakhin, about 229 kritis of Muttuswami Dikshitar, 10 prabandhas and 41 chittatanas of Venkatamakhin, some ragamalika-s and other compositions of Ramaswami Dikshitar, the father of Muttuswami Dikshitar, a few pieces of Tyagaraja and Shyama Shastri, and over hundred other pieces, suladis, varnas, svarajatis, darus and

padas including some in Tamil. In addition to the two volumes of the main work, Subbarama Dikshitar wrote and compiled for beginners an introductory work in about 230 pages called the Prathama-abhyasapustaka. The work also gives us an idea of the learning and artistic contribution of Subbarama Dikshitar himself. In the explanatory notes on the raga-lakshana-s, he shows his erudition in respect of the special and characteristic notes or phrases of raga-s and under each raga, he adds elaborate sanchari-s. Besides, the book also contains the original pieces which Subbarama Dikshitar himself composed: varnas, kritis, and ragamalikas. Even if Subbarama Dikshitar had not produced the Sangita Sampradaya Pradarshini, his name would still stand high among the gifted composers of Karnatic music. While maintaining the high style of Muttuswami Dikshitar, he displayed greater versatility and produced in addition to kritis, many varnas, svarajati-s, and ragamalikas all studded with svarakshara beauties. Of his ragamalikas, the one illustrating the 72 Melakartas, according to the Venkatamakhin school, with words composed by his Telugu teacher, Krishna Kavi, is of special importance. Subbarama Dikshitar also set to music, the Valli-Bharatam, a Tamil composition by Kadigai Namassivaya Pulavar of the Ettayapuram Court. "Ma moha lahiri" in Khamas on God Kumara at Kazhukumalai by the same Tamil scholar was also set to dance-music by Subbarama Dikshitar, following somewhat the famous Useni Svarajati. It is printed in the Sangita Sampradaya Pradarshini and has recently been brought into vogue by Balasarasvati. We may reproduce the very words of Subbarama Dikshitar on his creative work:

"When I was only seventeen, I composed a Tana Varna in Darbar and when it was presented before the King, some in the assembly thought that
(Continued on page 6)



Reaching out to the audience

Presenting a captivating performance and reaching out to the audience is what is expected of a successful artiste. And that is what a skilful artiste achieves too. There is something more to it than being answered as if you are good you will accomplish it. It has inter-cultural connotation. "Reaching out" to the audience has become an issue or a challenge because performances are increasingly "inter-cultural"; audiences are not and cannot be made up of sahridaya-s or soul mates of the kind that the early texts prescribed! Not just because they are from a country or culture different from the artiste's heritage; it is also because there are several cultures contemporaneously co-existing in the same place and because artistes have begun to express individual viewpoints and, for various reasons, they are charged with attracting non-traditional audiences or taking their art to unconventional spaces.

In the traditional and classical aesthetic, we work with archetypes; we go from the universal to the individual. The individual artiste says, "What I'm experiencing is a universal feeling...same as every one of you is experiencing it". Therefore, even though each artiste's expression is somewhat different, the expression is in a shared, recognized grammar and the aesthetic path and goal are familiar. There are allusions, references to particular stories and myths, we can talk of symbols and people generally feel that they know what it is about. They also enjoy the art in a participatory way because they can fill in so much from their own experience or knowledge. It is something familiar, something good.

After much personal experience of giving and receiving performance, I believe most artistes create work to reach someone else besides themselves... especially if it is to be subversive! In some immediate sense then, even the post-modern artiste has to reach something shared, something "universal", no matter how small that particular universe is...thus you have "cult" performers... or you get self-indulgent work that speaks to no one! It is also not enough to reach this 'universal' only through the intellect in the highest sense, for in the essence it is all the same and everyone "understands"; but art is not about essence, art is about form and expression and expression is individual and about sensory perception first.

Take love for example. Why has so much poetry been written about love? Each one thinks he or she has experienced it differently and the poetry comes out refracted by that individual experience. Differences are important. Art is about difference, not about sameness. Sometimes the weight and force of individual expression breaks the form! But if you don't know the rules, how do you tell they've been broken? This is the real intercultural challenge, working with and keeping the difference.

-----Karnataka Kala Sri Dr. M. Surya Prasad.

(Continued from page 6)

father had actually composed it. The King, therefore, told me, 'I am going out and shall come back in one hour; by that time you should sit here, compose and keep ready for me a jatisvara in Iman; and he specified that in it, after pallavi and anupallavi, there should be a svara-passage starting on Dha, and the next svara-passage should be set in three tempos fast, medium and slow, and again in the same three in reverse order, and then the muttayisvara'. The King, to test my ability ordered that I should not, while composing the piece, leave the spot and he also set two guards to watch me. I finished the jatisvara in the given form before the scheduled time and the King, after listening to it, himself took me to my father, announced the new composition, made me sing my new composition and rewarded me with a pair of shawls and ten sovereigns. On Jagadvira Rama Eddappa Maharajah, I composed at his instance and on him, two chowka varna-s for dance in Anandabhairavi and Surati and a ragamalika in nine ragas. On His Holiness Sri Sankaracharya of Kamakoti Pitha, I sang a tana varna in Ramakriya and the kriti Sankaracharyami in Sankarabharana. The sadas, included, besides His Holiness and Vidvans in different Shastras, Vinai Suhhukutti Iyer, Tirumalarayampattanam Ramudu Bhagavata and Tirukkadayur Bharati (the last a direct pupil of the great Muttuswami Dikshitar). Subharama Dikshitar had planned to publish another large work containing 100 kritis of Shyama Shastri, 500 kshetrajna padas and the kritis of Tyagaraja collected by Chinnaswami

Mudaliar from the Walajahpet school. It is our misfortune that he could not complete his project, and we are not able even to trace the manuscripts of his collection. Subharama Dikshitar was evidently a very active person; a purely literary work of some magnitude that he accomplished is the Tamil translation of the Telugu Mahabharata. Subharama Dikshitar passed away in 1906 and the great Tamil poet Subrahmanya Bharati sang an elegy on his death. The above account of the labours of Subharama Dikshitar and a glance at the table of contents of his Sangita Sampradaya Pradarshini reveals what a great a great store of musical lore the work is, and how it has proved to be the mainstay of our musicians and music scholars. In the twenties and thirties of the present century, there was a fresh awakening in our national arts; several voluntary organisations were founded for codifying our music traditions and fostering the growth of the art on proper lines. Indian music was made one of the subjects of study in schools and colleges. Music studies, researches, editions of songs, and publications began to appear and conferences of Vidvans steeped in Sampradaya came to be convened. For all this work, the Sangita Sampradaya Pradarshini became the one indispensable book of constant reference and everlasting source-material. Subharama Dikshitar and his labours also caught the attention of Shri Bhatkhande who secured from him portions of the Chaturdandi Prakasika of Venkatamakhin and also adopted the Karnatic Mela-Janya scheme in his new codification of Hindustani music.

Congratulations Nadajyothi Sri Thyagaraja swamy Bhajana Sabha, Malleshwaram has selected Prof. R. Vishweshwaran (Veena), C.K. Tara (vocal) and M.A. Jayaramarao (Gamaka) for its annual "Kala Jyothi" award. Young vocalist Srikantham Nagendra Sastry will receive the "Nada Jyothi Puraskara". These awards will be presented on 25th Jan.04 at the valedictory function of the 39th music festival to be held at Sri Kanyakaparameshwari Temple premises, Malleshwaram. **GUNAGRAHI** congratulates them.

N. Raja Rao, veteran connoisseur of music and the Chief Editor of 'Sri Haridasa Sangama' and also the Managing Trustee of Sri Purandara Dasara Aradhana Samithi Trust, Mulbagal has been selected to preside over the **Aradhanotsava-2004** to be held under the aegis of Aradhana in the month of Feb.04. **GUNAGRAHI** congratulates him.



Dr. A.H. Rama Rao & Sudha Rao

REVIEWS

BRILLIANT PERFORMANCE:

Balasubramnya Sharma gave a brilliant performance for Ramaseva Mandali, Koramangala at the Indian Heritage Academy Hall. Basically a Karnatak vocalist, now also singing for several popular Bharatanaty troupes, he is a student of Sundaresan of Salem. He is a committed artiste with deep insight into the knowledge of Karnatak Music. Saveri varna gave him a good start. A brief sketch of Shanmukhapriya for 'Siddhi Vinayakam' with short swara prasthara was presented well. He showed his clear understanding of the raga while delineation of Darbar for Thyagaraja's 'Munduveena'. In his detailed alapana of Kalyani (Biranavara) and Hindola (Nambi Kettavaru), his judicious use of birgas and appealing sangathis enhanced the presentation. 'Narayana' in Suddha Dhanyasi and

'Manavajanma Doddadu' in Sindhu Bhairavi were full of 'rasa' and 'bhava'. The main item was a RTP in Kiravani set to Khanda Tripudita tala. The inherent talent was brought to surface in elaboration of the raga. His tana and Pallavi, though didn't have any short falls, yet needed professional touch. The ragamalika swaras were presented with ease and perfection. Dr. Balamurali Krishna's tillana in Kunthala varali was perfect. The sahityas were presented clearly, which could be attributed to his fluency both in Telugu and Kannada languages. It was a balanced concert with good selection of krithis. A.V. Sathyanarayana on violin provided able support and was competent. B. Dhruvaraj on mridanga and N. Amruth on Khanjira gave excellent percussion support and their tani added colour to the concert.

A NOTE WORTHY CONCERT:

Madurai R. Sundar, basically an engineer working in Washington DC, U.S.A., is a talented musician who has been

performing since 1974. He hails from a family of musicians and musicologists. He is a disciple of reputed singer Madurai T.N. Sesha gopalan. He presented a vocal concert for Nadasurabhi Cultural Association during its monthly music programme. He did not deviate from the style of his master in his presentations. Starting with the varna 'Samininne' in Sri Raga, in three speeds, he went to salute Lord Ganesh in his 'Mahaganapathim' in Nata Raga. Ananda Bhairavi for Shyamashastri's 'Marivere' and Poorvikalyani for 'Anandanaman' were crisp. Thyagaraja's 'Kaligi yunte gada' in Keeravani had an emotional appeal both in the raga and krithi presentation. His perfect control over the laya in presenting kalpanas waras, was a positive attribute. RTP in Kalyani set to khanda tripudita tala was proof enough of his standards and parampara. The pallavi was adorned with ragamalika swaras which were catchy. A Pada in Khamach, a Thiruppugazh and a shloka followed by another composition (meant to be a Guru vandana) rounded off the concert. S. Yashawi gave violin support. Vinod Sitaram, a disciple of Arjun Kumar mridanga and Ragha-vendra Prakash on ghata gave a vibrant support.

---HARINI RAGHAVAN.

Ananya Calendar of 2004 the 10th in its series performing with Yakshagana and Yakshagana artistes as its theme produced by Ananya-GML Cultural Academy He has been released recently. Interested persons may from a contact Ph. nos. 080-3472020, 3471065. family of

Lively Lata Pada:

"Revealed by Fire" a dance theatre work was an interesting and enthralling presentation by Sampradaya Dance Creations at the Chowdaiah Memorial Hall. Hailing from Bangalore and now settled in Canada the famous NRI choreographer Lata Pada, along with photographer Cyllavon Tiedemann, music composers R.A. Ramamani and Timothy Sullivan (Needless to say, it was a fusion of East and West) and playwright Judith Rudakoff set off new boundaries in this impressive multi-media collaboration. The theme—her own autobiographical work—celebrated the heroism of a woman's spirit, forged in an unspeakable tragedy. In her contemporary production of little more than an hour, dance, visual images, music and text intersected to unveil a mythic journey of transformation.

Trained by Guru Kalyana sundaram Lata Pada has achieved singular mastery over Bharatanatyam and choreography. Leading the show with quiet dignity, Lata could serve the message of spiritual energy, the indomitable strength of the human spirit and the power of a woman in overcoming the pain of a catastrophic personal tragedy. The compelling multi-media dance-drama, was the

story of Lata's childhood, marriage, incomputable loss, widowhood and rediscovery. The images shown on the screen (like the various scenes of her life and falling of the fireballs among others) were supportive of the incidents depicted on stage. It is

and traditional vivacity. A reputed all-round artiste of Bharatanatyam Dr. Vasundhara Doreswamy of Mysore, who has just recently returned from her performance-tour abroad, stunned the packed rasikas at the Khimcha auditorium with her innovative and experi-



It is a happy thing to note that Young and promising Bharatanatyam dancer Ishwarya Nithyananda from Karnataka has won the prestigious 'MGR award' given by the reputed Music Academy, Chennai for her extraordinary talents she exhibited in the 16th Spirit of Youth All India Festival of Music held under the aegis of the Academy. She received the award on the valedictory day of the Academy's annual music conference held at Chennai. Her mentor Radha Sridhar of Sri Venkatesha Natya Mandira was also adjudged as the best Bharatanatyam Guru. **GUNAGRAHI** congratulates them.

noteworthy here that she had to bear with a harrowing Air-India tragedy in 1985 which snatched away her husband and two daughters.

In the audio-visually pleasing presentation she brought into light the three dimensions of Bharatanatyam. Her attempts of forging unity between this age-old dance form and the art of photography were rewarding. Lata's lively movements covering the vast stage of Chowdaiah Memorial Hall were lyrical, agile and graceful. Preethi, Upekha Jain, Neena Kodavantiganti, Aneela Maharaj and Suba Navarathan rose to the occasion in the multi-media voyage.

Vibrant Dr. Vasundhara:

The Bhavanotsava-2003, an annual festival of music, dance and arts, under the aegis of the Bharatiya Vidya Bhavana, Bangalore was marked by variety

mental programme.

It was a juxtaposition of Bharatanatyam and Yakshagana. It was also a fusion of both the styles. And, an essentially group-oriented vocabulary of Yakshagana was artistically and successfully explored fully well for a solo presentation. Needless to say, Dr. Vasundhara shone forth in the performance under review right from the beginning to the end. "Panchali", wove around the tale of Draupadi of Mahabharatha was the theme. Born in Agni and dissolved in ice, Draupadi's tale is a tale of an ordinary woman and her emancipation. The dancer dazzled with the mythological tale. It was one woman, one dance, portraying many characters in an amazingly complex Indian epic.

The sahitya for one-man presentation was provided by Rajendra Kedilaya. The elements



M. Bharadwaj page

of music, gestures and other technicalities of Yakshagana were beautifully

adapted to Bharata

natya. The Yakshagana ensemble of music comprising Bhagavatha (K.J. Ganesh), mridanga (K.J. Krishna) and chande (K.J. Sudheendra) was effectively utilized by Dr. Vasundhara. Bhramari Devi's dialogues added heft to the dramatic element. The theme was unfolded, as can be seen from Bharata Natya Sastra, in an operatic manner with the added effects of music. The drums were beaten loudly and 'veera' and 'randra' rasas were portrayed most successfully. The presentation also showed how well the rasas could be evoked without all the realistic trappings of scenery etc. "Panchali" was a fine specimen of an imaginative creation spun out of a puranic nucleus.

The programme began with some preliminary benedictory music and dance called in Sanskrit 'purva ranga'. The sole dancer Dr. Vasundhara entered under the cover of a curtain and danced first from within the curtain and then outside. The Yaksha Gana seems to have been a faithful form of Bharata's theatre in respect of Abhinaya. The dancer gave suitable 'hastas' or 'mudras' for the ideas occurring in the speech. I could note the 'sikhara' hand, the 'katakamukha', the 'pataka' the 'suchi' etc., occurring often.

Her rendition was remarkable for its pure dance or 'Nritta' too. This 'Nritta' though not as elaborate and varied as the 'Tirmanas' and 'Adavujatis' in Bharatanatya was yet of a very attractive variety. Her hands turned and gave graceful curves. When the mood was heightened or an actor in her entered in anger, or one was about to fight, the dance was very vigorous. Wonderful agility of the body was exhibited in these dances which contained many jumps. In some of them could be frequently seen reverses of the leg-poses of the 'Karanas' of Bharata called 'Dandaka Rechita', 'Krantaka' and 'Dolapada'.

'Nritta' was done in three stages. When a song was sung, the dance first proceeded in a slow measure; then the 'tala' was quickened and we had quick and speedy dance; and lastly there was very fast and vigorous dance to the accompaniment of pure 'tala' and often to the accompaniment of chende only.

The fights on the stage are done exactly in the same idealistic Natya Dharmi. The two characters engaged in fight first exchange hot words, then decide to settle the issue and there was at once the beginning of the fight which was done by a kind of dance in which the two crossed each other performing 'Mandala', 'Gomutrika' and other movements. The fighting scenes of the Yaksha Gana deserve a special attention, for in Chap. IV Bharata says, before describing

the 'Karanas', that they are to be used in 'Nritta' and in scenes of fight, that is, the idealised fight movements on the stage. (Natya Sastra, IV: 55).

The theme was in song and verse. These were sung by the musicians and the actor's speeches explained elaborately the contents of the song. That is, the substance of the speech was already given in the song. On the whole, it was a presentation of a fine unification of bhava, raga and tala, of an emotional theme conveyed with all the aids of music and rhythm and of action or abhinaya set like blossoms on the swings and curves of the music and dance.

Golden jubilee of VCM:

The rasikas enjoyed the thematic concerts held at Bangalore Gayana Samaja in connection with the golden jubilee celebrations of the reputed Vijaya College of Music led by veteran violinist Prof. H.V. Krishna murthy under the auspices of Narayanaswamy Bhagavata Memorial Trust. Prof. HVK was felicitated on the occasion of the completion of 60 years of service to music by his disciples under Guru Vandana. As part of the celebrations a five-day Muthuswamy Dikshitar Youth Music Festival featured young artistes. The multi media presentation on Dikshitar's Navagraha kritis with clippings of renderings of all the 9 kritis was informative and well planned.

Sanjay Subramanyam, one of the top-ranking vocalists of the present generation, opened

the series with his brilliant recital. Aptely accompanied by H.K. Venkataram (violin), Arun Prakash (mridanga) and N. Amruth (khanjira), Sanjay warmed up with Ananda Natana and Kedara. He displayed his seasoned approach by having a good selection of slow and fast paced krithis. An alapana in Sahana for 'Sri Kalmalamhikayam' was fairly good. He projected the raga bhava in attractive phrases and his attempts to invest them with expressive and meaningful moulds betoken merit. 'Bhaja re chitta' (Kalyani), another gem-krithi by Dikshitar came forth in a radiant description. Though seemed to be strained he won the audience appreciation for his Karnatak aesthetics and artistry. I enjoyed the singing of a rarely heard 'Sri Krishnam bhajare' in an interesting Roopavati raga (12th melakartha raga). The singer reached the acme of his talents in sketching Narayanagowla raga. A quaint krithi on Lord Rama 'Sri Ramam' had emotional intensity. Compositions in Hindola ('Neerajakshi'), Vasanta and other ragas followed. Somehow, the acoustics of the Gayana Samaja were not in their fine fettle.

Sanjay's diction left much to be desired. One missed the clarity of the text of the songs here and there. His usual punch and poise were missing to a larger extent even in the kalpanaswaras. The nicely woven birka-studded swaras could have been done with bhaava too. If his dhaatu had harmonised

with the maatu (pronunciation of the lyrics), the impact could have been more rewarding.

Kavitha and Triveni shine:

On the second evening of the festival Kavitha and Triveni, better known as Saralaya Sisters sang in unison. Though Kavitha seemed to have an edge over her younger sister, the end-result was in the positive. Brilliantly supported by Nalina Mohan (violin), young B.C.Manjunath (mridanga) and Guruprasanna (khanjira), the vocal duet took off with a shloka and a scholarly krithi on Lord Ganesha 'Ganapathe Mahamathe' set to Kalyani raga and roopaka tala. The kalpanaswaras created the right momentum. The sisters sang them to a well-worked out plan.

Soon after this they sang the chaturdasha ragamalika 'Sri Vishwanatham bhaje' krithi by Dikshitar comprising fourteen ragas such as Sri, Arabhi, Gauri, Nata, Gaula, Mohana, Saama, Lalita, Bhairava, Saranga, Shankarabharana, Kambhoji, Devakriya and Bhooapali in chaturashra eka tala. 'Ananda amrithakarshini' was rendered in a crisp gait with chittaiswaras. The krithi was adorned with swaras too. The first ragaalapana of the concert came in the form of Vasantha. The development was done with practiced precision. 'Hariharaputram bhajamyamaham'

was pleasant. I was happy to hear Gopikavasantham raga for 'Balakrishnam'.

The highlight of the duet was certainly Poorvi kalyani (Gamakakriya). The manodharma of the singing sisters severally and together made the rendition enjoyable. Dikshitar's majestic krithi 'Ekambranatham' was ornamented in the entire best possible manner. Hindola ('Goverdhana gireesham'), Mangala Kaishiki ('Sri Bhargavi') among others vouched for their correct understanding of the medium.

Ragesri Sammelanotsava 2003:

The 11th Ragesri Sangeeta Sammelanotsava-2003 under the auspices of D. Subharamaiah Fine Arts Trust led by veteran singer T.S. Vasantha Madhavi was held for three days at Dr.H.N. Kalakshetra. The formal inaugural function in which Dr.A.H.Ramarao, B.N.V.Suhramanyam, D.R. Srikanthaiah and others had participated was followed by a musical feature directed by vocalist T.S.Sathyavathi and based on Kannada's noted poet Pu.Thi. Narasimhaachar's 'Gokula nirgamana'. This is a classic work woven around the tale of Lord Krishna. His frolics with Gopikas in general and Radha in particular, the magic of the sound of the flute, Krishna salvaging Gokula from many calamities et al are beautifully explained in that work. After spending his youthful days and dallying with Gopikas Lord Krishna sets out to Mathura. For Gopikas it is an unbearable physical emotional and mental torture. The entire Gokula where he

had spent his adolescent time *bemoans* his departure. Even Krishna also has a pinch of it. PuThiNa has x-rayed the subtle feelings and emotions of the Gopikas. Veena maestro V. Doraswamy Iyengar had set ragas to the verses of the work.

Sathyavathi exhibited her prowess by utilizing these aspects and stringing them together to be presented in the form of a musical feature. She directed the group comprising Renuka, Archana,

Maruthi Prasad, Amrith (all vocals), T.S. Krishnamurthy (violin), Chaitanyakumar (flute), M.A. Krishna murthy (mridanga and tabla) and Dr. T.S. Geetha (narration), to give out their best in the presentation. Ragas like Kedara, Kaanada, Nattakuranji, Todi, Mohana and others created the required impact. The flute play was prominent signifying the theme presented.

R.K. Suryanarayana Passes away

Reviewing a veena performance by an ace veena vidwan in these columns, it was observed that "the veena, the queen of instrument, growled, wailed, roared and shot off lightning and thunderous musical creations in a splendid recital". The concert and the instrumental play under review was by the handsome vāṇika R.K. Suryanarayana, who passed away last week. His mastery over the medium and the mode was unquestionable. He was the conqueror of everything that he surveyed. Yes, He was handsome and a great rasika at that being a Sankethi (a subset of Smartha Brahmins). One can not forget his elaborate Bhairavi, Poorvikalyani and the Charukeshi tillana. The musical phrasings and patterns that he used to weave were ingenious to the core. He had developed a unique technique of using all the ten fingers. The manner in which he used his two little fingers had not only Shastrie sanction but also credited RKS with innovation. His meettus (plucking of the strings) had both Gbana and naya aspects. He was a good singer too.

Besides, these melodic elements, he was an artiste of consummate rhythmic skill. A long winding circuit of tala used to land on sama right on beat. The percussionists who used to accompany him had both a testing and enjoyable time. But he never used to let down his accompanists. Both nibaddha and anibaddha sangeetha had an equal representation. His manodharma was unfathomable. Besides the krithis by the Trinity of Music and Haridasas, his own creations too found a prominent place on the agenda of his concert. Each rendition had the stamp and character of RKS' vidwath and talent.

He was outspoken. This trite had cost him

much. It generated more foes than friends. But RKS, as he was familiarly known, never cared for them. He never comprised with his opinions and observations. That firebrand artiste had somewhat mellowed down in the recent years.

Born on 14-6-1937 at Mysore into a family of musicians, RKS learnt vocal and veena under the guidance of his veena-vidwan-father R.S. Keshavamurthy. His inborn talents and ceaseless dedicated hard work saw him mastering all the intricacies of the veena play. He started performing when he was just 15. Since then he never looked back. He was featured in almost all the national and international music festivals within and outside India. He has toured all parts of the world including South Africa several times giving performances, conducting workshops and presenting lecture-demonstrations. He has been performing in the Radio Sangeetha Sammelans since 1976.

Very social and humane RKS was bestowed with a charming figure. This was well explored when he utilized the opportunity of acting in two films 'Malayamarutha' and 'Ramanujaacharya'.

His proficiency in Sanskrit got vented out in his innumerable krithis on Lord Ganesha, different Devis and Navagrahas. There are several ragamalikas created by him. To top them all, there are catchy and captivating tillanas in ragas like Rasikapriya, Sarasangi, Ramapriya, Charukeshi and others. Audiocassettes and CDs containing his veena play and compositions have been well received by the lovers of music.

In addition to becoming the Asthana Vidwan of Sri Shringeri Shankara Math and

(Continued on Page No.13)

Nupura -the silver years

A dance school with a difference, the Nupura School of Bharatanatya took seed in the year 1978. Having been a diligent pupil of Guru H.R. Keshavamurthy till then, Lalitha Srinivasan began her illustrious career as a teacher, choreographer and research scholar. Her studies brought her a complete awareness of the local flavour to Bharatanatya, and she found that it suited her temperament and flair. Thus began her flirtation with the Mysore School of Bharatanatya and her encounter with its doyen -the late Padmabhooshana Dr. Smt. Venkata lakshamina - an encounter that changed the course of her career. She found the style replete with aesthetic qualities that were increasingly lost in a quest for pace and athletic prowess. The Mysore Bani lays stress on scholarship and an in-depth exploration of the written word, heavy with lyrical expertise.

And Nupura came to be a flag bearer of the Mysore style of rendition -and has made it a mission to imbibe its flavour, customise its intricacies and emerge with a style that typifies grace and dignity and a completely different way of rendering the abhinaya or emotive aspect of the repertoire.

Nupura's choreographic ventures are a class apart in all aspects - the themes are rare, choreography tight, the lyrics are the pick of literary works, music apt and lilting and the presentation slick and polished. Ballets like 'Prem Bhakti Mukti'-a feature on Meera has travelled the length and breadth of the country and won appreciative audiences especially in the heartland of Meera's life Rajasthan. 'Chitrangada' of Kuvempu was popular in Karnataka and was performed in every district and town. 'Karnataka Nritya Vahini' -a string of items that typifies the local traditions down the ages was conceived for the first Vishwa Kannada Sammelana in Mysore and performed with much fanfare against the back-

drop of the Palace of Mysore -and has since been rendered a number of times. 'Lasyothsava' has captured the essence of Dr. D.V.G.'s Anthapura Geethegalu and extols the beauty of the Madanikas, created by the artisans and sculptors of Karnataka. 'Sri Krishna Parijata' -first choreographed for an artist's guild -later taken on by Nupura is a riot of colour and group sequences. Kaushika Sukrutham, Satya Vikrama and Nauka Charitre were put together successfully specially for children. Nupura also boasts of a repertoire of folk and group numbers, that have been the toast of many lay audiences. 'Gowdara Malli' a play by Jnanapith awardee Late Dr. Masthi Venkatesh Iyengar, is an adaptation with folk music and dance. The latest venture 'Anveshane' is a soul-searching experience endeavouring to examine an individual's relationship with God.

Nupura has been a pioneer in renewing old traditions of dance in Karnataka -the Suladi Prabandha--a rich tapestry of music and rhythm and dance practised by the Haridasas of Karnataka has been presented after several years of study and dedication.

Yet another feather in Nupura's colourful cap is the conduct of 'Nitya Nritya' the conference and festival for dance that was a pioneering effort in the city of Bangalore and which was presented with aplomb for more than 10 years. Nitya Nritya witnessed a flurry of cultural activity in its wake, as it brought some of the finest performers and academicians to Bangalore.

Nupura's concert tours of the UK and US have brought rich accolades to its team. The large repertoire of Kannada numbers as well as the uniqueness of its style has attracted a large number of connoisseurs all over the world. A number of workshops were also conducted to reach young dancers in other parts of the world.

Nupura family is a large one today, spread across the globe and boasts of talented dancers as well as several others in the fields of music, stagecraft and design who have shared their expertise with Nupura. Shrimathi Madhkholkar runs the Shri Charan school of dance in Nagpur, Deepti Uday in Washington, Sudha Suri in Alabama, Aarthi Murali in San Jose, Vatsala Kamath, Anuradha Prabha Shankar, Haripriya Jasim, Sudha Vijayaraghavan, Suma Krishnamurthy all perform, teach, do nattuvanga and continue to be flag bearers of Nupura's tradition. Many others continue to nourish their interest in the art in one form or the other.

The next generation of dancers has been Nupura's pride and joy. Sowmya Gopalan, Rajashree Kamath and Chitra Aravind have carved a niche for themselves as performers in classical as well as the modern idioms and have travelled extensively with Shobana Jeysingh Dance Co.. Ajay Vishwanath has been the backbone of Nupura for a few years now and is considered a leading talented dancer as well as functionary in the field of dance in Bangalore. Chandrika Narayan continues to practice and teach at Nupura and combines in her rendering, the essence of Nupura's style and her innate skills.

Several upcoming stars dot Nupura's

horizon. They emerge as talented members of Nupura trained in music and nattuvanga with a complete tutoring in the theory and practice of dances.

Nupura embarked on its silver jubilee year, having been nurtured by a wonderfully committed team of people. The past one year saw coming together of the entire Nupura's family of performers, teachers, musicians and craftsmen to celebrate the joy of association and to spread the beauty of their art. A yearlong program of events that included dance, drama and music recitals, workshops, seminars etc in multiple locations in Bangalore marked the silver jubilee celebrations.

Aradhanas: Sri Thyagaraja Aradhana will be held for three days (Jan.11, 12 & 13) at Sri Rangapattana under the leadership of A.N. Selvananda.

31st Sri Purandaradasa Aradhanotsava and Sangeetotsava will be held on Jan.20, 21 and 22 at Sri Haridasa Peetha, Veerabhadranagar, Mulabagal under the leadership of N.Rajarao.

39th Nadajyothi Music Festival will be held at Sri Kanyakaparameshwari Temple, Malleshwaram from Jan.18 to 25.

(Continued from Page No.11)

Mantralaya Sri Raghavendraswamy Math, he has been profusely honoured with awards and titles. Though he deserved much more recognition, he is adorned with "Kalai Maa Mani" by the Govt. of Tamilnadu, Rajyotsava award by the Govt. of Karnataka, "Karnataka Kala Tilaka" by the Karnataka Sangeetha Nrithya Academy to name a few awards and titles. He has also served as a member of the Karnataka Sangeetha Nrithya Academy.

RKS' greatest asset is his scores of disciples. As an eminent teacher he has endeared himself to his students. Many of his students are on the top of the billboard and have produced a good number of audiocassettes and CDs.

His another noteworthy contribution is the founding of Guru Keshava-Subbanna Memorial Trust. Under this Trust, music competitions are held and prizes are distributed to the successful young and upcoming artistes. Personalities who have rendered yeoman service to the cause of music are felicitated during the annual function which will generally be held in the month of December.

The sudden demise of the veena maestro has marked the collapse of the bridge between tradition and innovation in Karnataka music. He leaves behind a notable musical legacy and scores of disciples.

The field of Karnataka music has lost a real, dashing and dynamic torchbearer in his death. ○

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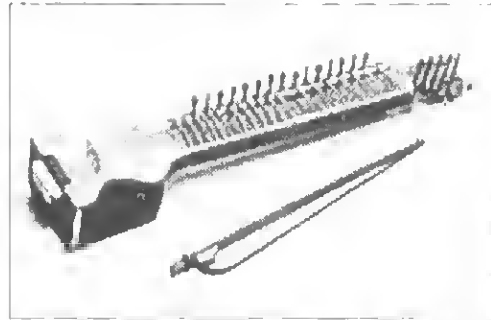


K. Lakshminarayana (Babu) Page

.L.E.I.S.U.R.E.

PHOTO QUIZ

Name this instrument?



SOLUTION TO PHOTO QUIZ

Dilruba.

QUIZ OF FINE ARTS....16

1. How are the Bhaashaanga ragas classified?
2. Name them with examples?
3. Name the ten Thaats of Hindusthani music?
4. What is Bhaava pradhana Gaana?
5. Rana Bheri is _____.
6. Jaya Bheri is _____.
7. What is Bhaava pushti?
8. What is the specialty of Bhaashaanga ragas like Kambhoji, Bilahari etc?
9. What is Bhaasha raga malika?
10. What is its specialty?

SOLUTION TO QUIZ....16

1. They are classified according to the number of foreign notes used.
2. 1) Ekanya swara bhaashaanga raga (using one foreign note). Ex. Bhatavali.
2) Dvi-anya swara bhaashaanga ragas (using two foreign notes). Ex. Adhana.
3) Tri-anya swara bhaashaanga ragas (using three foreign notes). Ex. Hindusthani Kapi.
3. Bhatavali, Bhatavali, Asaveri, Kafi, Khamach, Bilaval, Toddi, Poorvi, Marva and Yaman.
4. It refers to music with a high degree of emotional content. 5. The drum used in war. 6. It is the victory drum. 7. Repleteness of bhaava.
5. The foreign notes are not incorporated in their scale but occur in specified saucharas. 9. It is a raga-malika composition. 10. The saliity of each section is in a different language.

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u Artistes, Authors and publishers are welcome to send two copies of their books/cassettes/CDs on Indian music (Karnatak, Hindusthani, Sugama Sangeetha, folk music etc) and Indian dance (classical and folk) to **GUNAGRAHI** for review. While every effort will be made to acknowledge receipt of the same under "New Arrivals", the decision to review a book/cassette/CD rests entirely with the journal.

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